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SHORT GUIDE  
TO THE  
INDIAN MUSEUM



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# The Indian Museum History.

The Indian Museum is the offspring of the Asiatic Society of Bengal; a knowledge of the latter, is then necessary in order to trace the birth and development of the Institution. Little did the great Oriental scholar and linguist, Sir William Jones, imagine, when he laid the foundation of the Asiatic Society of Bengal, in Calcutta, in 1784, that in the course of time it would assume such proportions and that, with the steady progress of learning and science in India, an Institution would arise in the shape of the Indian Museum, which for usefulness and magnitude was destined to cast its progenitor into the shade.

In the beginning the Asiatic Society had no permanent dwelling of its own. As the many relics and curiosities sent by those interested in its growth began to accumulate, the want of a suitable repository for their preservation began to be seriously felt and the Government of India offered a free gift of a suitable piece of land at the corner between Park Street and Chowringhee on which the building for the Society was erected and which continues to the present day.

The question of the storage and preservation of the various curiosities received from its members came up before the Society as early as 1796. The matter came to a head in February 1814 when Dr. Nathaniel Wallich, a Danish botanist, wrote a letter to the



Society strongly supporting the formation of a Museum in Calcutta and holding out the assurance of his active and whole-hearted co-operation. The members of the Society resolved to establish a Museum in the Society's premises, to be divided into two sections, *viz.*: (a) archæological, ethnological and technical; and (b) geological and zoological. The librarian of the Society was placed in charge of the former and Dr. Wallich took charge of the latter. The scope of the Museum expanded till it became a storehouse of rare materials reflecting Oriental manners, customs, history and also on the peculiarities of art including products of Nature found in the East.

Strenuous efforts were made to collect "inscriptions, on stone or brass, ancient monuments, either Hindu or Muhammadan, figures of Hindu deities, ancient coins, ancient manuscripts, instruments of war peculiar to the East, instruments of music, vessels used in religious ceremonies, implements of Indian art and manufacture, animals peculiar to India, dried or preserved skeletons or particular bones of such animals, birds stuffed or preserved, dried plants and fruits, mineral or vegetable preparations peculiar to Eastern pharmacy, ores and metals of every description and other articles serviceable to history and science."

Under the supervision of Dr. Wallich and aided by the sympathy of such scholars as Colonel Stuart, Dr. Tytler, General Mackenzie, Mr. Brian Hodson, Captain Dillon and Babu Ramkamal Sen, the Museum soon increased in prosperity.

After the resignation of Dr. Wallich, paid Curators were appointed on salaries ranging from Rs. 50 to Rs. 200 a month. The Society up

to 1836 paid the salary of the Curator from its own purse; but as its bankers, Palmer and Company, became insolvent that year, the Society was obliged to memorialize the Government for a grant from the public funds. A temporary grant of Rs. 200 per mensem payable from the 1st August 1837 was sanctioned for the up-keep of the existing Museum and the library of the Society.

After the sanction of the grant Dr. J. T. Pearson, of the Bengal Medical Service, was appointed Curator, and was shortly after succeeded by Dr. McClelland. Mr. Edward Blyth assumed charge when Mr. McClelland resigned. By their letter of the 18th September 1829, the Court of Directors sanctioned a grant of Rs. 300 a month for the salary of the Curator and for the general maintenance of the Museum and also authorized the Government of India to sanction grants from time to time for special purposes.

In 1835 the attention of the Government of India was directed especially by the satisfactory working of the Ranigunge Coal Mines towards the development of the mineral resources of the country, and they began in 1840 seriously to think of opening a Museum of Economic Geology in the Society's rooms. The Museum was greatly enriched by the presentation of valuable and rare geological specimens collected by Captain G. B. Tremenhoe, who went to England in 1841 for that purpose. For a separate Curator of this Geological Museum, the Government of India sanctioned an additional grant of Rs. 250 a month.

Up to 1856 this Museum of Economic Geology continued to occupy the premises of the Society. In that year, however, the portion of the collection

owned by the Government of India was removed to No. 1, Hastings Street, in connection with the Geological Survey of India then recently established. This removal set free a considerable amount of space in the Society's rooms which was fully utilized for the display of the archæological and zoological collections which had grown with surprising rapidity under the able management of Mr. Blyth.

With the progress of time, however, it became apparent that the further development of the Museum in the Society's rooms would ere long come to a halt because of the limited space and funds at its disposal. In 1858 the members of the Society submitted a proposal to the Government of India "for the foundation of an Imperial Museum in the metropolis to which the whole of the Society's collections except the library might be transferred." The Government of India could not accede to the Society's request on the ground of economy; at the same time they expressed their readiness to relieve the Society of the congestion by taking over the geological and paleontological collections from its charge. This answer did not, however, satisfy the Society and the members decided to memorialize the Secretary of State for India in Council direct for the establishment of a Museum in Calcutta.

On 22nd May 1862, the Government of India informed the Society that "the time had arrived when the foundation of a Public Museum in Calcutta which had been generally accepted as a duty of the Government may be considered with a view to its practical realisation." With regard to the locality of the Museum they wrote: "The Governor General in Council considers that it may be most advantageously

placed on the site now occupied by the Small Causes Court in Chowringhee Road and that some such building as that which has been recently proposed by Dr. Oldham (himself a member of the Society's Council) for the Government Geological Museum will be well adapted to the purposes of the General Museum." They further suggested that "The Indian Museum" should be the appropriate name of the proposed Institution.

As a result of correspondence between the Asiatic Society and the Government which lasted till the middle of the year 1865, it was arranged that the zoological, geological and archaeological collections of the Asiatic Society should be transferred to the Board of Trustees for the proposed Museum and that the Government should provide accommodation for the Society in the Museum building to be held by it as an independent body. The Indian Museum Act of 1866 accorded legislative sanction to these conditions. Later on the Society changed its mind about moving to the Museum building and received compensation from Government for giving up its rights to accommodation in the building.

The Museum—hitherto the property of the Asiatic Society of Bengal—now ceased to be such and developed into an "Imperial" institution. It was not, however, till 1875 that the Museum building—a masterpiece of the building art in India—was made ready for occupation. The rare and precious collections which had accumulated since 1814 in the Asiatic Society, thanks to the enthusiasm of a laborious and unselfish band of workers, were then transferred to the Museum building. It soon became evident to the Society, that for some cogent reasons

it would not be advisable for them to occupy the Museum building and it refused to leave its old premises.

In the meantime the Trustees of the Indian Museum, who now had the very valuable collection of meteoric stones and irons collected by the Asiatic Society and the Geological Survey Department, requested the Madras and Bombay Governments to help them by presenting portions of any meteorites that might fall within their jurisdictions. In making this proposal the Board of Trustees admitted that it was their desire that "the collection that would be available in the Indian Museum, might be next to those of the British Museum and Vienna, the most perfect series extant and thus might offer to mineralogists for the purposes of comparison and description, such as was available nowhere else but in London and Vienna."

With the occupation of the building the question of organising the Museum followed. To this laborious task Dr. John Anderson, the first Curator, and his assistant, Mr. James Wood-Mason, devoted themselves. The work occupied them more than two years and it was not before 1878 that the building was opened to the public.

This impressive building which had a frontage of three hundred feet facing the Maidan was designed by Mr. Walter B. Granville and was completed in 1875 at a cost of Rs. 1,40,000. The institution is a lasting memorial to the ungrudging effort of a few scientists and educationists who devoted their all, in order that others might benefit in the years to be.

The various sections into which the Museum is divided may be dealt with separately.



THE ENTRANCE HALL

## THE ARCHÆOLOGICAL SECTION

Visitors to the Archæological Section of the Indian Museum, who wish to begin with the pre-historic antiquities, should enter the new block of the Museum building by the marble staircase and on entering the adjoining gallery known as the New Hall should go to the northern end of the hall and begin to examine the specimens from there. In Table Case No. 1 and Wall Case No. 1 are exhibited paleolithic implements from different parts of India and also from other parts of the world. Two of the Indian paleoliths deserve special notice. C. 55 was found in the old alluvium of the Godavari valley with the remains of a species of elephant now extinct. C. 171 was

found in the old alluvium of the Narbada valley with remains of animals which are entirely extinct, namely, types of bear, buffalo or cow, hippopotamus or elephant. Neoliths found in different parts of India including flint cores from the hills near Rhori in Sind are displayed on the left side of Table Case No. 2. On the right side of the same Table Case are displayed neoliths from other parts of the world.

Copper implements including celts, swords, harpoon-heads found in the United Provinces, Chota Nagpur, Orissa and at Gungeria in the Central Provinces are displayed in Wall Case No. 17.

In Table Cases Nos. 3—7 and in all Wall Cases Nos. 2—4 (lowest two shelves only) are exhibited antiquities of the Calcolithic age (when copper implements and flint knives and flake were simultaneously used) unearthed at Mahenjo-daro in the Larkana District in Sind by Messrs. R. D. Banerji and M. S. Vats. Most interesting among these antiquities are ten seals from Mahenjo-daro and one from Harappa in the Montgomery District in the Punjab with picture-writing. Most of these seals bear the skilfully carved figure of an animal with one horn. All these seals are exhibited in Table Case No. 5. With these seals are exhibited two copper objects from Mahenjo-daro, one round and the other rectangular, bearing pictographs on both sides.

On the three upper shelves of Wall Case No. 4 are exhibited antiquities excavated by Major Mockler from certain ruined towns and a series of tombs associated with them in Makran in Baluchistan, most of which are assignable to the Copper Age.

Pre-historic Iron Age pottery and implements from different sites of the Madras Presidency are

exhibited in Table Case No. 8 and Wall Cases Nos. 15 and 16 and in the big standing case next to the Egyptian Mummy.

Next to Table Case No. 7, in a Table Case with gun-metal top are exhibited the crystal bowl and soap stone vases found inside the big stone box placed behind the case and originally excavated from a Stupa near the village of Piprahwa in the Birdpur Estate, Basti District, on the Uksa Nepal Road, by William Caxton Peepe, in 1898. These vases contained bones said to be those of Buddha together with other objects exhibited in the adjoining panel. The inscription on one of the vases in ancient Brahmi character states : " This receptacle of the relics of the body of the Lord Buddha of the Sakyas (is the deposit) of the brothers of Sukriti, with sisters, with sons and wives."

Other notable objects exhibited in the New Hall are antiquities excavated by Sir John Marshall at Taxila (Wall Case No. 6), antiquities excavated by Sir John Marshall at Bhita (Wall Cases Nos. 9 and 11 and Table Cases Nos. 12 and 14). On the right side of Table Case No. 12 are exhibited certain very interesting terra cottas from Kosam in the Allahabad District. Some of the antiquities collected by Sir Auriel Stein in his first expedition to Khotan are exhibited in Wall Case No. 7. In the big standing case opposite to the entrance door of the hall are exhibited specimens recovered by Cunningham at Bodh Gaya.

Visitors who desire to follow the development of plastic art in India from the earliest historic period should begin with the main Entrance Hall. In one



of the bays of this hall are exhibited the original Lion Capital of an inscribed pillar of Asoka (B. C. 267- 230) from Rampurwa in the Champaran District in Bihar and the original Bull Capital of a pillar erected probably by the same king at the same place. In another bay of the same hall are fixed two big Yaksha statues in the round from the site of Pataliputra near Patna and dating from about 200 B. C. The Kalpadruma (wishing tree) and the colossal female statue from Beshnagar in another bay of the Entrance Hall belong to the succeeding Sunga period.

In the gallery to the south of the Entrance Hall, known as the Bharhut gallery, is exhibited a large collection of sculptures of the Sunga period. Among these the most notable are the elaborately carved red sandstone rail pillars, cross-bars and copings belonging to the great ground rail round the Buddhist Stupa at Bharhut in the Nagod State in Baghelkhand. The ground rail and the gateways of the Stupa of Bharhut were probably erected between 150 to 100 B. C. The bas-reliefs illustrate several stories relating to Gautama Buddha's pre-births (Jatakas) and incidents in his previous births. These precious relics of the earliest phase of Indian plastic art were discovered by Cunningham in 1874.

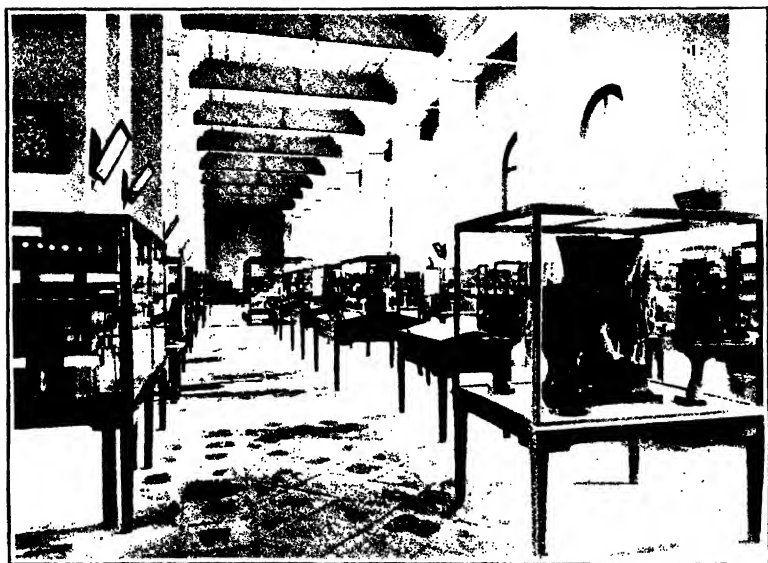
In the room adjoining the Bharhut gallery is exhibited the fine collection of Greco-Buddhist sculptures from Gandhara (Peshawar District) dating from the beginning of the Christian era to the 3rd or 4th century A. D. Besides the images of Buddha that make their appearance for the first time, the most notable specimens in this collection are the bas-reliefs illustrating the different events in the

life of Gautama Buddha displayed serially along two of the walls with suitable labels.

To the east of the Gandhara room is the long Gupta gallery, in the successive bays of which are arranged in chronological order specimens of sculpture produced by different schools of art that flourished in India from the beginning of the Christian era to about 1200 A. D. On a table at the eastern end of the Gupta gallery are fixed a few of the Brahmanic and Buddhist sculptures from Cambodia, and in the adjoining bay No. 10 is exhibited a fine collection of Buddhist and Brahmanic images from Java.

To the east of the Gupta gallery is the newly organised Moslem gallery where is displayed a considerable collection of Arabic and Persian inscriptions, farmans and other documents, carved stones from Gaur and Agra with enamelled tiles.

In the coin room to the south of the New Hall are deposited a very large collection of Indian coins representing all ages and also some valuable non-Indian coins. Recently the Government of India have lent for exhibition in the room two Moghul jewels that Nadir Shah carried away from Delhi in 1739. One of these is an emerald cup and the other an inscribed emerald bow-ring.



THE INVERTEBRATE GALLERY.

## ZOOLOGICAL SECTION

The Zoological Collections of the Indian Museum may roughly be divided into two groups : (1) the Show Collections exhibited in the public galleries of the Museum, and (2) the Reserve Collections. These consist of (1) almost the entire collections which were transferred to the Indian Museum about 1875 from the museum of the Asiatic Society of Bengal, (2) the collections made by the naturalists attached to the various military, punitive or boundary expeditions to the countries lying on the borders of India, (3) the marine collections made by the Surgeon-Naturalists on the Royal Indian Marine Survey

Steamer *Investigator*, (4) the natural history specimens presented to the Museum by private donors, (5) collections acquired by purchase, and (6) the extensive collections made by the officers of the Natural History Section of the Indian Museum up to 1916 and since that date by the officers of the Zoological Survey of India.

The public galleries in the Indian Museum under the Zoological Survey of India at the present moment include a very extensive and up-to-date Invertebrate gallery excluding the Insects and Arachnids, the latter being exhibited in a small ante-room generally known as the Insect gallery. Both these galleries are on the ground floor of the Museum. On the first floor the vertebrates are exhibited in four galleries : (1) a small Fish gallery, (2) Amphibian, Reptilian and Bird gallery with a large centre case containing sharks and rays, (3) the large Mammal gallery, and (4) the small Mammal gallery. In these galleries representative forms of almost all types of animals found within Indian limits are exhibited, and in special cases peculiar animals not found in India are also shown to complete the survey of the Animal Kingdom. In the recently arranged galleries, as for example in the Invertebrate, the Insect, and to some extent in the Fish, and the Amphibian and Reptilian galleries, detailed explanatory labels are mounted with the exhibits. This arrangement not only makes it possible for the lay public to understand the exhibits, but has for its basis the idea of making the galleries particularly useful to the students of Natural History. With this end in view, actual specimens, dissections, models, charts and other devices for illustrating the peculiarities of the structure of the different groups

of the Animal Kingdom have been exhibited. In the older galleries there are many exhibits of exceptional interest; and though the arrangement is not quite up to date, they serve their purpose of illustrating the different types of Indian Fauna.

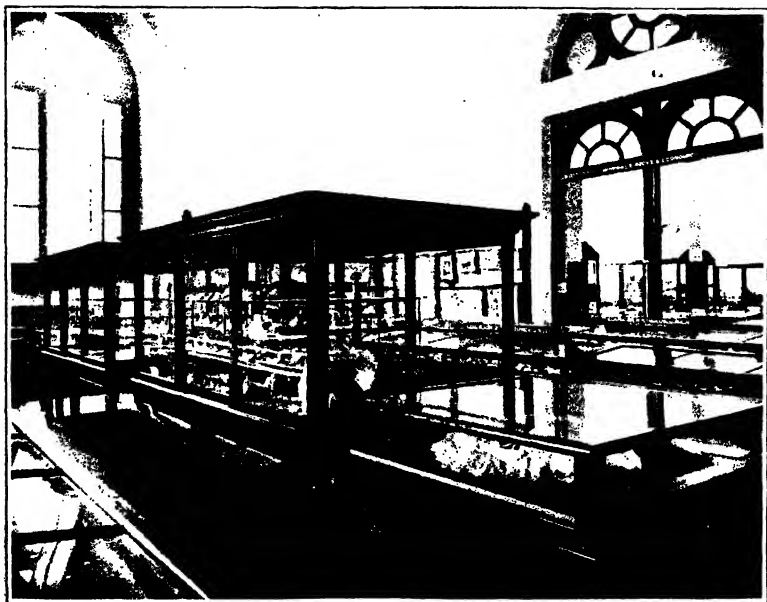
The Reserve Collections, which are very extensive, are of a far greater magnitude than those exhibited in the public galleries. These collections form the basis of original work on Indian Zoology; and the results of the investigations are published either as separate monographs or in the "Records" and "Memoirs of the Indian Museum." The Reserve Collections are not open to the public, but all students of Natural History can have free access to them.

Attention may also be drawn to the very extensive library of the Zoological Survey of India, which contains books on all branches of Zoology and is undoubtedly the best library of its type in the whole of Asia. It is open to all serious students of Natural History and Zoology.

The Zoological Survey of India is also the custodian of the very extensive, though heterogeneous collections in the so-called ethnological gallery. This gallery is popularly known as the "Nanga Kamra" from the almost nude life-size models of the various primitive tribes which are exhibited in this room. The collections in this gallery cover a very wide field and the exhibits include representatives of the ethnology of almost all the tribes and castes which live in different parts of India. For want of sufficient space the exhibits are somewhat crowded, but special attention may be drawn to the very rich and extensive collections of Indian musical instruments and the

exhibits illustrating the habits and customs of the various primitive folks like the Abors, the Nagas, the Andamanese, the Nicobarese and others. The very rich collection of the different types of fishing implements and boats in use in different parts of India is also of special interest.

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THE METEORITE GALLERY.

## THE GEOLOGICAL SECTION

The Geological Collections are contained in several galleries. Minerals and rocks are on the north side of the Quadrangle, meteorites in the north-west corner and vertebrate fossils on the west side of the Quadrangle, north of the Entrance Hall. All these are on the ground floor. On the first floor, on the north side of the Quadrangle, are the vertebrate fossils. Some 300,000 specimens, the property of the Geological Survey of India, are housed in these galleries, over 60,000 being on exhibition.

The nucleus of these collections was derived from the Museum of the Asiatic Society. Soon after the foundation of the Geological Survey of India in

1851, the collection of minerals and fossils in the Museum of Economic Geology was transferred from the Society's Rooms to the then headquarters of the Survey in Hastings Street. The Museum of Economic Geology was amalgamated with the Geological Survey in 1853; and the combined collections were transferred to the building in which they are now housed in 1875. As the Geological Survey grew in numbers the rate at which acquisitions have accrued has grown correspondingly; some 3,000 specimens are now added annually. To H. Piddington, the Asiatic Society's Curator, to Thomas Oldham, the first Superintendent of the Geological Survey of India and in their present home, to F. R. Mallet, R. Lydekker, O. Feistmantel and T. H. Holland the main credit is due for the arrangement of the collections.

The mineral gallery contains representative specimens from all over the world but mainly, of course, from India. The collection of zeolites, formed largely during railway construction in the Western Ghats, is probably unsurpassed anywhere. Some magnificent specimens of Indian mica are included. A separate collection of minerals of economic value is shown in the wall cases and in the bays.

The rock collections are more comprehensive than spectacular, comprising 44,000 specimens of which only 3,700 are exhibited. Over 18,000 thin sections of these rocks are available for study. Specimens of building stones are shown in the verandah outside the gallery. On this verandah, too, may be seen part of a fossil tree, 72 feet long, from rocks now thought to belong to the Raniganj and not the Panchet series.

The collection of meteorites is the largest in Asia; and, on account of the number, variety, beauty



and rarity of its specimens, one of the most important in the world. It comprises 466 separate falls. India, on account of its large area and dense population, is a frequent source of really authenticated meteorites, that is, those which have been seen to fall; and it has consequently been possible to build up this great collection mainly by exchange, at comparatively small expense. Several of the very few iron meteorites that have been seen to fall are on view. In the meteorite gallery structural geology is illustrated, and here also one may experiment with that freak of rock construction, flexible sandstone. The gallery includes a good collection of manganese minerals.

The vertebrate fossil gallery houses about 27,000 specimens of which some 3,000 are in the show cases. Most of the specimens have been collected from that rich storehouse of Tertiary vertebrates, the Siwalik beds, along the foothills of the Himalaya; and the gallery is usually referred to as the Siwalik gallery. The most striking feature is a skull of *Elephas antiquus* and among the more interesting exhibits are those illustrative of the ancestry of man.

In the vertebrate fossil gallery upstairs, attention may be drawn to the rich collection of fossil plants from the Gondwana System, to the Productus Limestone fossils from the Salt Range, and to the collections from Spiti, of such importance for stratigraphical purposes. Considerations of space have relegated to this gallery several vertebrate specimens among which may be seen a large restoration of the *Megalotherium*, for so many years a palæontological puzzle.



THE INDUSTRIAL GALLERY.

## THE INDUSTRIAL SECTION

The specimens represented in the gallery of this section are of commercial and industrial interest, chiefly belonging to the Vegetable Kingdom. In 1872 the Bengal Economic Museum was established in Calcutta. Sir George Campbell, then Lieutenant-Governor of Bengal, at the suggestion of Mr. Justice Phear, directed the collection of the commercial and industrial products of Bengal with a view to making it accessible to the public. The collection was to include seeds, grains, fibres, silk, oils, drugs, timbers and minerals. Under strong local committees in each district in Bengal and Assam, specimens poured in, and a small staff at headquarters registered and

labelled and deposited them. The Tea Companies of Assam and Darjeeling, managers of the Collieries and the Jute Mills in Bengal gave samples of teas, coals, raw jute threads, finished bags, etc. The Superintendent of the Royal Botanic Gardens at Sibpur sent a collection of "cyclone wood" or specimens cut from trees blown down by storm in the cyclones of 1864 and 1867. Lac, indigo, tobacco and oil-seeds were contributed from various districts.

Sir George Campbell at first intended to locate the building at Alipore in the corner of the Belvedere grounds towards Woodland. But in December 1873, it was decided to utilise the Customs House godowns, abutting on Dalhousie Square. When this site was required by the East Indian Railway Company for their office in 1879, the collection was removed to 12, Hastings Street, a house at the corner of Hastings Street and Strand Road, which was unfortunately far too small for an adequate arrangement of the cases and samples for exhibition purposes. It appears from the records that by December 1874, 2,217 specimens were received and catalogued and by 1881 the registered specimens numbered 14,519. The Museum made no progress after its change to Hastings Street. The removal in 1879 carried out in little over a month threw the collection into great disorder and for a time the exhibition was closed. The Bengal Economic Museum at Hastings Street was re-opened to the public in July 1882, but many specimens were destroyed owing to the neglect of these few years. The Calcutta International Exhibition was opened on the 4th of December 1883 and the Committee of the Exhibition obtained the permission to secure from Government the large collection of the

local Museum and the Economic Court of this Exhibition was a temporary structure on the Maidan facing the present main building of the Indian Museum.

The collections which found a place in that Court comprised: (1) The entire collection of the Bengal Economic Museum, (2) The collection of Economic products and Indian Art made by the Revenue and Agricultural Department of the Government of India, (3) The collection of products contributed by private individuals, (4) The trade samples supplied by the various Indian Chambers of Commerce and individual merchants, and (5) A small series of ethnological specimens purchased or loaned.

At the close of the Exhibition in 1884, the economic specimens were housed in temporary sheds on the site now occupied by the School of Art and in the annexe to the Chowringhee main buildings. The subsequent treatment, however, that they received reduced considerably the value of the collection.

The total number of specimens at this time was 17,685. The registers are still preserved showing the names and districts where they were collected. The presentable specimens were orderly arranged in the temporary quarters, but the staff for the next few years could do little more than cope with the damaging influence of the climate.

It was necessary to arrange and complete the new collections in a systematic way that would meet the wants of the scientific enquirer as well as of the manufacturer or merchant and provide instruction and recreation for the general public. The Government of Bengal undertook to erect the wing of the Museum in Sudder Street in 1882, and the work of

construction, started in 1888, was finished in 1891. Mr. Thurston, who was then acting for Dr. Watt as "Reporter on Economic Products" in executive charge of Economic and Arts Section, removed all the collections of economic products, art ware, and ethnological specimens into the new building in Sudder Street. The Art gallery was opened to the public in September 1892. About this time a new system was inaugurated for making a collection of economic products. Various exhibitions held in Europe and elsewhere required samples and products and they were supplied from the Indian Museum or obtained by the staff of the Economic Section. The preparation of a permanent exhibition for the Imperial Institute, London, afforded an excellent opportunity for collecting new materials of which duplicates were retained and utilised in building up the present Economic Court. The Economic Court was opened to the public in May 1901, when the register recorded 15,785 specimens in addition to a few articles belonging to the Bengal Economic Museum. The collection continued to expand and during the years 1904 to 1910 receiving between 700 to 800 samples a year. A selection of the most instructive specimens are exhibited in the Court while a large number of cereals and pulses are registered and kept in the Herbarium for scientific study.

The collections in this gallery are arranged under the following headings:—

- (1) Gums, resins, India rubber, lac, kino.
- (2) Oils, oil-seeds, oil-cakes, soaps and waxes.
- (3) Dyes, tans, indigo and cutch.
- (4) Fibres, silk, cotton, jute, etc.
- (5) Indigenous drugs and industrial products.

- (6) Narcotics, such as opium, tobacco, Indian hemp.
- (7) Food substances, cereals, pulses, sugar, vegetables and fruits.
- (8) Timbers.
- (9) Tea and coffee.
- (10) Miscellaneous.

A Chemical Laboratory was fitted up on the ground floor in 1897 where numbers of Economic Products were scientifically tested and innumerable samples of cereal grains, famine foods and paper-making materials, gums and resins were chemically examined.

During recent years the gallery has been enriched by fresh collections chiefly made by the Curator in his tours. A very good collection of indigenous drugs and food-substances of India are housed in proper show-cases. Among other interesting exhibits various kinds of silk, lac and lacquer works may be found. Besides the gallery, there is a herbarium attached to it where herbarium specimens of plants of economic importance are kept properly arranged. The two very important drug plants, Cinchona and Opium, are shown in prominent show-cases in all their stages of development from the seed to the finished product. Besides these, exhibits of oils and oil-seeds, fibres, gums and resins, which are indigenous to the country, are also housed in proper show-cases.

There is also an up-to-date library attached to the Industrial Section, containing important publications, relating to the various raw materials and industries originating from the Vegetable Kingdom. The library also maintains a valuable supply of current journals. The literature available on indigenous medicinal plants is probably the richest in India.



THE ART GALLERY, LOOKING NORTH.

## THE ART GALLERY

The Art gallery baffles description. It is a regular feast for the eyes and is a feast of oriental splendour. There is the large Tibetan Banner of applique work from Burma, displayed just at the entrance of the Art gallery from the Fish gallery. It is known in Burma as the Kalasa and is used to decorate the house on festive occasions or to partition off a portion of it for a guest. It also forms a gay roof covering for the bullock cart when the family travels to one of the large pagoda feasts. Then there is the white muslin chapkan, very finely embroidered in gold said to have been worn by Emperor Aurangzeb

and given as a reward to one of his attendants after victory in some battle. The Bhavnagar House, which can be seen in this section, is the accurate and faithful reproduction in wood of a Rajpur Chief's palace in Kathiawar. It is a very good specimen of a purely Hindu style of wood carving. Lamp Stands, copies in wood of stone pillars in Madura Temple, are worthy of attention. The Hlutdaw or State Council Throne of King Thibaw from Burma, presented to the Museum by His Excellency Lord Curzon, is a marvel of Burmese art. There is also a carved shrine of ivory with the figure of Buddha and two of his disciples surrounded by other figures. A necklace and girdle made from human thigh bones worn by the Lamas from Tibet is one of the many interesting exhibits of this section. The model of the Taj made of ivory is a fine piece of workmanship. There is also a screen carved out of stone in front of the room in which are housed the exhibits collected by Lord Carmichael during his stay in Bengal. This section possesses also examples of filigree work. It is a curious fact that children of eight and nine years of age, whose powerful eyesight and nimble fingers are a great help to this work, turn out these exquisitely fine samples under the instruction of their masters. A plate of silver with crystal border and the enamelled hooka with chillim and cover belonging to the Nawab of Oudh are also on view. The collection of Lord Carmichael contains rare and valuable selected specimens of Indian Tibetan art among which are prayer wheels, ornaments, scabbards and writing table.



Under hardwares the following classification is made:—

- (a) Glass mosaic.
- (b) Wood carving.
- (c) Inlaid wood.
- (d) Painted wood.
- (e) Papier mache.
- (f) Leather.
- (g) Ivory and horn.
- (h) Lacquer wares.
- (i) Glass and earthen wares.
- (j) Stone wares including lapidary work, and
- (k) Metal wares.



THE ART GALLERY, LOOKING SOUTH.

The Picture gallery contains a rich collection of pictures representing the various schools of Indian

painting. Noteworthy among these are the following pictures:—

- (1) Drawing of wounded lion.
  - (2) A music party at the court of Sultan Muhammad Tughlak, painted by Shahpur of Shorrasan, in 1534.
  - (3) Picture of a Turkey-cock, belonging to Jahangir, probably painted by Mansur.
  - (4) Picture of a bird called Jurz, painted by *ustad* Mansur.
  - (5) Picture of a white crane, belonging to Jahangir.
  - (6) Portrait of Faizi, Akbar's poet laureate.
  - (7) Priests in council at night, most probably painted by Bihzad.
  - (8) Portrait of Prince Muhammad Murad on an elephant by Iqbal.
  - (9) Portrait of Sadi, the Shakespeare of the East.
  - (10) Deer hunting by night.
  - (11) Portrait of two women dancing.
  - (12) Emperor Jahangir shooting a lion.
  - (13) Celebrations at the marriage of Prince Khurram.
  - (14) Travellers round a camp fire.
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## GENERAL REMARKS

The management of the Indian Museum is in the hands of a Trust constituted by the Government of India. The Trustees have introduced a scheme of attractive popular lectures on subjects chiefly represented in the public galleries of the Museum. These lectures are now very popular. Two courses of lectures are usually delivered within a year: the one in winter and the other in summer. A course of highly interesting industrial lectures on the development of the material resources of India was organised in 1918, and the first lecture of the course was delivered by Lord Ronaldshay, the then Governor of Bengal. The average attendance at these lectures is 160.

Nearly 5,000 persons visit the Indian Museum daily. Guides to explain the exhibits to visitors are available on Mondays and Fridays in the Geological galleries. Facilities to students are offered by every department of the Museum. The Post-Graduate Department of the Calcutta University hold their classes and examinations in the galleries of the Indian Museum. Research scholars are also allowed to study in the departmental libraries of the Museum, the libraries of the Geological and the Zoological Surveys being the best in the East.















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Title *Short guide to the Indian Museum*  
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